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CHEKOV'S PROGRESS**

No. 22  
April/May  
2011

ISSN 1751-0019



TITAN

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M A G A Z I N E



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**I**n celebration of our favorite show's 45th anniversary continues this issue with two features that show the riskier side of being part of Starfleet. David A. McIntee hails those often-overlooked and mocked Redshirts, the members of Starfleet Security without whom no landing party (or indeed early cliffhanger) could be complete, while Dayton Ward acclaims the many officers who have made the Ultimate Sacrifice, and given their lives in service of the Federation.

Our journey through the *Star Trek* saga in "The 45s" focuses on two very different *Next Generation* adventures – the *Enterprise-D* crew's encounter with "The Outrageous Okona" and the first part of "The Best of Both Worlds," a story that marks a turning point in so many ways for the show. Don't forget to let us have your comments on the upcoming adventures!

Plus we've got more never-before-seen shots from the original series – including the picture heading this column, shot

on the set of "The Doomsday Machine" with William Windom's Commodore Decker taking command of the *Enterprise*.

And to top it off, we look at the interaction between America's highest office and the show, chart the very varied career of Pavel Chekov, and, in their new home in the news section, follow The Trek Life gang's quest for the *Galileo*.

Next issue we look at the way that today's scientists have made the impossible possible, as they bring the science of *Star Trek* into our everyday lives.

Until then, live long and prosper.

Paul Simpson – Editor, *Star Trek Magazine*

P.S. If you find it hard to track down the magazine in your local bookstore – or if your local store has closed down – why not subscribe? That way you are guaranteed a copy each and every issue – see page 58 for more details.

# C O N T E N T S



Exclusive Comic Store Edition



Regular Newsstand Edition

## D E P A R T M E N T S



### 06 NEWS

A preview of Abrams' new replica clothing line, interactive tribbles and Picard Heads are among this issue's stories, while Carl reveals his secret mustyplace in *The Trek Life*, and we learn about a potential cure for space sickness in *Technology*.



### 46 LOST AND FOUND

Our selection from David Tipton's library of unseen pictures from the original series this issue concentrates on the fate of robots in "Obsession" and "The Apple," including the real way in which Ensign Mallory met his death.



### 60 FICTION EXTRACT: WATCHING THE CLOCK

Christopher L. Bennett introduces an excerpt from his new novel as a member of the *Enterprise-E* crew finds herself in the wrong place at the wrong time.



### 63 LOG ENTRIES

The final *Tyghon* Post novel, a new collection of alternate tales, a puzzle at Starfleet Academy, the conclusion of Q's battles and a zombie invasion come under the spotlight alongside the expanded *Star Trek V* soundtrack.

# FEATURES



## 12 THE EXPENDABLES

Red isn't necessarily the luckiest color to wear, particularly if you're a member of Starfleet in the 23rd Century. We take a closer look at the role and the fate of the redheads, those often-omitted heroes whose deaths in the line of duty can sometimes be overlooked.



## 22 THE 45th: THE OUTRAGEOUS OKONA

Our timeline code jumps forward 15 years to the era of *Star Trek: The Next Generation*, as William O. Campbell comes aboard the *Enterprise* as the titular Okona, and becomes involved with a number of personnel – including a very early appearance by a certain Deshauna Evans.



## 26 MEET THE CREW: CHEKOV

The young Russian with the *Star Trek* haircut, Pavel Chekov had one of the most varied careers of all the original *Enterprise* bridge crew. And after James T. Kirk, he's probably the member of the new crew most affected by the timeline alteration caused by *Renegade*...



## 38 THE ULTIMATE SACRIFICE

Spock, Data, Geordi La Forge, Trip Tucker, George Kirk – all loyal *Star Trek* officers who realized at some point in their career that there was only one correct course of action, even if it meant losing their own lives. We salute their actions and explain why sometimes there was simply no alternative.



## 48 HAIL TO THE CHIEF

From Thomas Jefferson to Francis Adams, the American Commanders in Chief's lives have intersected in various ways with the worlds of *Star Trek* – both *Trek* and *Real*. We look at how they inspired the creators of the show, and were reflected in the worlds of the 23rd and 24th Centuries.



## 54 THE 45th: THE BEST OF BOTH WORLDS

Story 384 couldn't be more crucial to the entire story of *Star Trek*, as Jean-Luc Picard is assimilated into the Borg Collective. *WTB* Riker is offered a chance at the center seat of his own ship, and a season's worth of adventures come to an end for the first time with the dreaded words "TO BE CONTINUED..."



# THE FINAL FRONTIER OF COSPLAY

**A**cross Productions LLC, maker of high-end Star Trek uniform replicas, is taking Star Trek costume play to a whole new level this year with additions to its 2013 lineup, including uniforms based upon the 2009 movie, the original series, *Star Trek: The Next Generation*, and *Star Trek II: The Wrath of Khan*.

Among the new highlights of the impressive collection is the *Star Trek* (2009) Cadet Uniform, as well as the Captain's Whop—the name given to Rod's green varsity shirt, as seen in the second season of the original series in episodes such as "The Doomsday Machine."



Putting itself on its commitment to meticulous craftsmanship and attention to detail, Anovos has done extensive research into making its replicas as authentic as possible, including color-matching and (in the case of the 2009 movie uniforms) dyeing/printing from the original manufacturers. As the company explained to *Star Trek Magazine*, there are not low-end silk-screen costumes, but rather meticulously produced workable replicas for the serious Trek fan, collector, or cosplay enthusiast.

One example of this dedication is in the company's approach to the men's duty uniforms from the 2009 movie, which are offered in two varieties: "Hero" and "Stunt." The Hero version is a division-specific overshirt (command gold, sciences blue, or

engineering red) layered over a black long-sleeve undershirt (sold together or separately). This version was worn by the main characters in several scenes of the movie. The Stunt version is a one-piece shirt with a black collar seen under the neck of the division shirt, and was the one more commonly seen on screen.

Currently available exclusively online, the *Star Trek* uniform replicas come in styles for men and women both. In a range of sizes: Small (36-38) through Double Xtra Large (50-52) for males; and Xtra Small (3-7) through Double Xtra Large (20-22) for females. Anovos produces its uniform replicas on demand, so customers should expect to wait 8-10 weeks following the placement of an order.

To order or learn more, visit [www.anovos.com](http://www.anovos.com).



Anovos's preliminary release schedule boasts familiar *Star Trek* uniform variants throughout 2011. Please note that the schedule is tentative and subject to change:

#### FIRST QUARTER 2011:

- *Star Trek* (2009) Stunt Male Blue Science Top; Male Red Engineering Top; Stunt Female Red or Blue Dress
- *Star Trek* (original series) 3rd Season Male Captain's Gold Top; Female Lieutenant Blue Dress

#### SECOND QUARTER 2011:

- *Star Trek* (2009) Stunt Male Gold Command Top
- *Star Trek* (original series) 2nd Season Captain's Green Command Wrap
- *Star Trek* (original series) 3rd Season Science Blue Top, Engineering Red Dress

#### In the works:

- *Star Trek* (2009) Ponto
- *Star Trek* (2009) Male and Female Cadet Uniforms
- *Star Trek* (original series) Ponto

#### THIRD QUARTER 2011:

- *Star Trek* (2009) Hero Male Captains Gold Top and undershirt; Black Undershirt; Hero Engineering Red top and undershirt
- *Star Trek* (original series) Velour Male Gold Top; Velour Red Dress

#### In the works:

- *Star Trek: The Next Generation* 3rd season Two-piece Male - Yellow or Red

#### FOURTH QUARTER 2011:

- *Star Trek* (2009) Hero Blue Science Top and undershirt
- *Star Trek* (original series) Velour Red or Blue Top; Velour Blue Dress

#### In the works:

- *Star Trek II: The Wrath of Khan* Male and Female "Monster Mercen" outfit

## NEW TRIBBLE INFESTATION

Interactive Tribble skins have been released by ThinkGeek, and while these furry critters from the classic episode "The Trouble With Tribbles" are guaranteed not to reproduce, they are expected to infest the homes and offices of Star Trek fans everywhere. The new tribbles are funny operated, so that they shake and crawl when touched, and come in two sizes—8" and 12" diameter. Each comes with batteries as well as an on/off switch.

For more information, visit  
[www.thinkgeek.com/intervts/startrib/](http://www.thinkgeek.com/intervts/startrib/)



## SPUD TREK

Coming this August from PPW Toys are *Star Trek* Mr. Potato Head collectible figures, a new themed line of the classic children's toys, starting with Captain Kirk and his Klingon adversary from "Errand of Mercy"—Kar. Subsequent sets will include Spock and Uhura, and they may also feature familiar *Star Trek* equipment and *Enterprise* components.

"One thing we aim for is our design is to represent Mr. Potato Head emulating or paying homage to these *Star Trek* characters," said PPW Business Manager Dan Gorby. "We don't look at the figures as 'hybrids' of two different brands. We try to capture this lovable Spud imitating his favorite characters... and that's what makes them so funny and charming."

According to Gorby, the *Star Trek* Mr. Potato Head figures are designed to appeal to anyone just looking for

fun toys as well as serious collectors of *Trek* merchandises. "These are actual Mr. Potato Head toys," Gorby says. "So the components can be mixed up in any combination. But we wanted to ensure that the figures could be enjoyed and displayed even if they were never played with. So the level of detail and the quality of these figures is really impressive. We also made them slightly smaller than the 'standard' Mr. Potato Head toys so they can be displayed more easily."

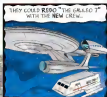
To find out more, go to [www.ppwtoys.com](http://www.ppwtoys.com).



## The Trek Life

by David Reddick, Paul Simpson & Dayton Ward

**THE STORY SO FAR:** Kate and Steve discover Carl sneaking off on a trip to Akron, Ohio — on a quest to find the *Galileo*...



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## HAILING FREQUENCIES ALWAYS OPEN!

Starfleet couldn't function without secure, real-time communications between its bases and ships. Thanks to its powerful subspace network, messages and large amounts of data can be sent across the quadrants with very little time lag in the majority of cases. Using subspace as a transmission medium solves the biggest problem of sending information; currently, even the most powerful laser pulse directed at a receiver will be limited to the speed of light. For example, a beam sent to a target five light years away will take 10 years to be reflected back, and the carrier signal will be in a pretty sorry state due to dispersal of the pulse's beam. What's needed is a way to send large amounts of protected data without loss of integrity as fast as possible and Raytheon BBN Technologies in the United States are proposing such a system.

Unsurprisingly, the concept relies on some pretty esoteric theory – namely quantum-entangled light, an element of quantum physics. The idea is to produce two streams of super-dense light where every photon in each beam is connected at the quantum level. This allows for two crucial characteristics – first, virtually unbreakable encryption because any change to the particle in one stream will be reflected in its linked particle, immediately showing attempts to hack or corrupt the high capacity data being sent. Any such interference could be preprogrammed to instantly destroy the communication or render it useless.

Second, because of their quantum level connection, any change in the streams will occur instantly regardless of the distance between them. Whether they are meters or light years apart, there will be no loss of information in the super-high resolution images also being planned for transmission.

It's little wonder the United States' Defense Advanced Research Projects Agency (DARPA) are funding it.



## GREEDY FOR PHASERS!

Being a tactical officer can be tough. On top of ensuring the continued security of the starship or starbase on which they serve and the safety of its crew, it's their duty to directly control the weapons array when engaged in combat. If there's a single threat presenting itself, any actions taken will be relatively straightforward: but what happens when multiple targets appear? How does a tactical officer make a decision about the relative threats to their ship or facility, and where to aim the phasers or photon torpedoes first?

This is a very real problem faced by today's military, and the answer recently presented by researcher Fredrik Johansson at Sweden's Informatics Research Centre at the University of Skövde is surprisingly similar to Starfleet's solution – leave it to the right algorithm. Current threat evaluation and weapon allocation systems detect, evaluate and then aim weapons at incoming threats in readiness for the operator's final decision,

but Johansson devised tests to see which programs work best depending on the size of the defensive network and the number of targets working as a single unit.

Algorithms are either computer instruction sets designed to solve a problem in a predetermined sequence, and while particle swarm algorithms are fine for up to 10 incoming missiles or aircraft, anything greater than that needs faster, looser 'heuristics' to achieve success. The particle swarm approach moves potential computational solutions around the search-space (such as the airspace above an military base) until a 'best match' is found and defensive action suggested, but anything over this number may be fatally slow. This calls for greedy algorithms, much faster and less precise because they apply fewer potential solutions but it's this speed that could prevent a defence system being overwhelmed. Either way, someone still gets a kick from pressing 'F10'.



## REAL SICKNESS, VIRTUAL WORLD



Legendary Commander Warf might be tough and fierce, but even he pales at the thought of zero-gravity combat. And for good reason, previous training made him sick to his stomach, something that may become increasingly common in computer gamers using versions of technology previously confined to military simulators and experimental visual training systems.

American psychologist Eric Muth of Clemson University's Human Factors Institute has undertaken research into the growth of helmet-mounted interactive gaming devices. Formerly a U.S. Navy aerospace experimental psychologist, he worked with pilots to train them in the use of state-of-the-art wearable monitors and carefully analyzed their responses. He is concerned that, with the rise of 3-D technology, anyone who may be prone to motion sickness or unfortunately have visual disorders might get into real trouble while using their favourite kit.

The problem lies with the time lag between the computer's updating of the image within the device in response to the wearer's head movements, leading to unexpected and potentially dangerous effects depending on the structure of the user's brain. Anything from nausea to full-blown seizures might be triggered, and Muth is pushing for greater research into the potential problems. Warf would be the first to agree.



# THE FIFTH

DAVID A. MCINTEE HAILS SOME OF THE UNSUNG HEROES OF ALL ASPECTS OF

# RED LINE

STAR TREK - THE OFTEN-OVERLOOKED MEMBERS OF STARFLEET SECURITY

**"Kirk, Spock, Bones, and Ensign Ricky beam down.  
Guess who isn't coming back?"**



Everyone's heard the adage at the top of the page, everyone agrees with it, and everyone knows Ensign Ricky is wearing a red shirt, and is probably a security guard. In fact, it's such a prevalent meme that other TV shows, such as *Star Trek: Voyager* and *Star Trek: Enterprise*, have even used it. Indeed, Gene Roddenberry reportedly chose to switch the command and security colors on the *Star Trek* The Next Generation uniforms, so people would know that this time the guy in red—the boss!—would be coming back.

How do we even know whether a security guard is a security guard? In the original series, they're dark guys who carry only a phaser, whereas everybody else who ever went on a landing party, regardless of short rator, carried a tricorder. Guy in a red shirt with

a phaser dead by the end of Act One. In the movies, they get leather and vinyl tabards and headgear, double-breasted instead of a form of body armor. When good leather armor is supposed to be against energy weapons is quite another matter, and it doesn't help that the new protective gear serves only to make the movie's security guards look rather like early cyclists.

It sounds like the worst job deal in the Federation: show up, get sent to explore behind a rock, or escort an intruder to the brig, die in a painful and frequently silly way. Such is the lot of an expendable design. Why would anybody sign up for the job if it was so suicidal? There are only two likely answers: the pay is insanely good, or the job isn't actually the guaranteed suicide post that everybody thinks it is.



# TO SERVE AND PROTECT

The duties of Starfleet Security have never been stated or described outright, but are not that difficult to analyze and understand. Although there's some debate both between episodes and among the creators as to whether Starfleet is really a military organization, its command structure follows military lines, so, like modern militaries, it shouldn't be surprising that Starfleet has its own police service as well.

Obviously shipboard security is a very different area than either national security, for which *The Search For Spock* introduced an agent from Federation Security, or intelligence gathering, which would be the job of Starfleet Intelligence and Section 31.

In real life, different military service branches have their own dedicated police forces, or Federal services, and even their own investigative detective branches. Assuming they follow this model, Starfleet security officers' jobs would be to enforce discipline and the rule of law aboard ship or space station, deal with intruders, and perhaps also make sure that personnel don't break any rules when on away missions either.

Historically, security and the enforcement of rules and laws on naval vessels was handled by the petty officers and purser or bosun, widely detachments of Marines. Given that Kirk is an acknowledged echo of U.S. President's naval hero Horatio Hornblower, the choice of a red shirt for his guards are probably meant to reflect the redcoat Marines of that era.

New applicants to the modern naval protest forces often must have already served a certain length of time (for example, three years in the British Royal Navy) as a rising member department. If this is true of Starfleet, it would make a certain amount of sense of some of what we see on screen—such as Minor Sulu and, later, Chakay, becoming security chief after having been helmsman and navigator respectively. Likewise, T'Pol was in a different department in his first Starfleet career, and was an instructor in self-defense before going into security.

The exception to this is the U.S. Shore Patrol. Members of that are just bores down from the crew and assigned to the post, and are not actually naval police. If Starfleet ships do this, then it leaves us with a good possibility that some "security guards" aren't really what they appear to be.

## THE REGULARS



*Star Trek: The Next Generation's* T'Pol is the first female character to explicitly be in security; she's the first security officer to be a member of the credited regular cast, and she's the only one of the regular security chiefs to do more or less permanently. She's also the first senior regular to be killed off in a TV episode. Y'ar came from a chaotic colony and was perhaps hat-headed for a security chief (who really needs to be able to calm things down before trouble kicks off). In the last redshirt style, she blew the dust from a random monster on an unconvincing small planet set, as if to prove to any doubters that this new show really is *Star Trek*.



Y'ar was replaced by the Klingon Lieutenant Worf. Being a warrior makes Worf a good choice for such a military position, but his size and strength actually ended up being his weakness, insofar as he is the character who has most succumbed to what's sometimes called "gunfighter syndrome," in that the strength of others is measured by how much they can knock him down. Once he was promoted from Ops Officer to Security Chief, it didn't take long before laying the smackdown on Worf became the standard way to tell the audience that a character or species was a threat. That's a great shame as it sidetracks the issue of how different cultures approach a policing kind of position.



Tuvok, aboard the *Voyager*, is unusual in being a member of a more pacifist culture in the security and tactical position. Not much is made

of this opposition between culture and job, and he is soon made to look increasingly ineffective as a succession of alien visitors stroll aboard the ship and do what they like, with Security unable to stop them. Despite this, it's occasionally interesting to see how logic and long experience affect the job.



# TACTICAL THINKING

One way in which *Star Trek* differs greatly from modern services is that most of the series see the ship's security chief doubling up as the "tactical officer" — a designation that would cover a wideitude of real military jobs, but essentially means handling the ship's weapons and defenses. Here the franchise takes its lead from two-man warplanes, where the pilot is accompanied by a Weapons Systems Officer.

In the original series, Spock handles the weapons, although we do see at least one "phaser specialist" (a gold shirt) in a "phaser control room" in "Balance of Terror," which seems to imply, wandering along the lines of a gun turret on a battleship. In "Arena" we see several "tactical officers" beam down to Ceres III, but it's never explained what their actual job is. On screen they're just guys with phasers, some wearing yellow shirts as well as red ones.



In *The Motion Picture*, Chekov was an weapons, and by the 24th Century, there was a separate tactical station and no navigation station. Or's also rather odd that Security/Tactical took over the communications station). Why did only 23rd Century ships need a navigator, and for the hell of it have the weapons?

**"It sounds like the worst job deal in the Federation: show up, get sent to explore behind a rock, or escort an intruder to the brig, die in a painful and frequently silly way."**



# THE EXPENDABLES

In the 23rd Century, security was a reasonably dangerous occupation, with 37 out of 42 unseen *Star Trek* crew fatalities being security guards. That said, some accidents are less expendable than others. Scotty and Uhura not included. In fact, some even seem to have divine protection, when the audience is able to see the same faces get killed in multiple episodes, even if they're amiable characters portrayed by the same actresses.

There are even a couple of named characters who seem, like Gandalf in *Lord Of The Rings*, able to be returned to the mortal coil. Lieutenant Laika, played by the ever-present Erika Fong, was killed by the dimension-munching vampire, died in "Obsidian" yet still managed to return for several more episodes. Perhaps he was only declared dead by mistake, but that wouldn't work as an explanation for the resurrection.



of Lieutenant Galloway, who respects him and barely after having been captured answers by Riker in "The Omega Burn," and is still around when James T. Kirk tries to take over the ship in "Threshold Intruder," at the end of the original series.

Things change in the 24th Century, and not just because the uniforms colors have swapped around. Away teams consist of more scientists than security, and the majority of onscreen casualties occur when the ship is hit by weapons fire, collisions, or other impact traumas. Of around 37 onscreen deaths (not counting regulars subsequently brought back to life), only 18 are definitely in security. That's about 50 per cent. Most are engineers or crewmen of unspecified department, and often shortly pilots or flight controllers.

The logical inference would be that 24th Century casualties must be even more security-heavy, but no person confirmed as working in security dies in *Enterprise*. The ship does lose a tactical officer, an away officer and a lot of MACOs, but no confirmed incidents!



# THE REGULARS

## CONTINUED



The NX-01's Malcolm Reed is very much in the military mold, coming from a Naval family. He's less of a warrior than Warf, but much more clearly a member of a service that puts discipline and training first. As a result, he is perhaps the most believable security officer in the franchise, because he is closer to the modern reality.



Odo is, of course, the perfect frontier Sheriff. Although easily the best detective of the group, and the most policeman-like of the regular

security chiefs, he's not a member of Starfleet, so falls outside the scope of this article.

# THE IRREGULARS



Pavel Chekov perhaps falls somewhere between regular and irregular. As a regular he was the navigator, but he seems to be an security/

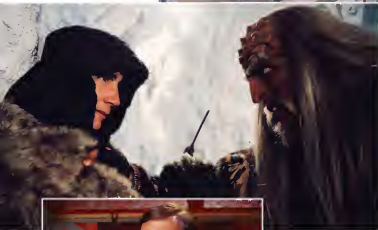
tactical in *The Motion Picture*, and leads a security team to Spock's quarters in *The Search For Spock*. His role in *The Undiscovered Country* is less clear, but one would hope that a security chief wouldn't need a trainee officer to tell him what happens when an unauthorized phaser discharge happens. (His detective skills are an embarrassment in this movie as well.) Having said that, the modern naval model would certainly fit with his having had a time in security after a few years in navigation, and then moving on to another responsibility.

# VICTORY IS LIFE

Any organization that was actually as casually brave as Starfleet security is popularly thought to be would be disbanded pretty quickly, and be short of new recruits. Yet there seems to be a fairly inexhaustible supply of nobodies.

Why would they volunteer? Presumably for the same reasons anyone joins a military or civilian police force — it appeals to their sense of duty, or their skills. Prior to Kirk's five-year mission it could have been seen as a safer assignment, and in the 24th Century it certainly gets a crewmember away from those deathtrap consoles that have such a tendency to randomly explode in times of trouble.

Security don't just turn up and turn their toes up, even in *Star Trek*; they get stuff done. After all, didn't Intrepid Reed successfully infiltrate Kara Pearce alone? Didn't the original *Enterprise*'s redshirts hold



their own against Kling's crew when forced to fight in "Day Of The Gorn"?

Perhaps the most telling example that illustrates the difference between the expendable cogs of myth and the actual characters, would be Ensign Garrovick in "Obsession." At the climax of the episode, he and Captain Kirk team down on a potentially suicide mission to kill the vampire cloud, and the device they have to kill it needs someone to stay behind and sacrifice themselves. Guess who's not coming back...

You guessed wrong. They both came back, having worked together to solve the problem.

# THE OTHER GUYS

By the time it became a multimode franchise, the image of the expendable redshirt had already become lodged in the public consciousness. As a result, a lot of *Star Trek* novels and comics — especially in the 1980s and 1990s — kill off hordes of nameless or blip-named security guards.

In more recent years, however, that has been tored down. Indeed, in the novel lines have introduced new crews, including new regular security chiefs, such as Jeannine Choudhury, who is the *Enterprise-E*'s security chief in the post-*Star Trek* Nemesis novel continuity.

Where *Starfleet* security really comes into its own in terms of the franchise's other media spinoffs is in the videogames *Elite Force* and *Elite Force II*. These first-person shooters are centered around a specialist security force, the Hazard Team — sort of a SWAT unit within the general security

department, first on the *Starship Voyager* and then on the *Enterprise-E*. In these games, the player — that's you — gets to be a redshirt. Well, a yellowshirt, since it's the 24th Century, but, yes, you get to die a lot, especially if you aren't a good gimon.

If you are, then don't hold back: wear your red shirt proudly, and give those alien mercenaries as good as you get. Which is probably a good motto for life, too: Wear whatever color of shirt proudly, even if it belongs to *Starfleet* Security.

Think of it this way, what are *Starfleet* Security really? They're

not the heroic explorers and guys who save the universe, no. They're the guys who look after the heroic explorers. You think the guys who save the universe are cool, but these guys are a rung above that — they save the guys who save the universe! They're always there, upholding the duty of the service. More importantly, they're always, no matter what, got their colleagues' backs, and that is most definitely a good motto for life.

Redshirts aren't just spare bodies, they're the backbone of *Starfleet*, and they should be viewed as being as inspirational as the explorers. A



## THE IRREGULARS CONTINUED



**Hikaru Sulu** is another crossover of sorts. The regular Sulu is a helmsman (who started as an astronomer) who made it to the

command track, but in the *Mirror Universe* he's also head of security. This doubling-up of duties, rather than moving from one to the other, suggests that his role was perhaps closer to that of a *Commodore* in the *Red Army* of World War II.



**Lieutenant Freeman** is pretty much the only credited "Security Chief" in the original series, seen in the episode "Assignment: Earth"

and "The Trouble With Tribbles." He survives. Various other officers lead security teams during the series, but none is specifically referred to or credited as security chief, not even when holding a rank as high as *Commander*, like *Giotto* in "The Devil in The Dark."



**Lieutenant Denike** is the security chief in the movies *First Contact* and *Insurrection*, and leads his troops against the Borg

from the front. He too survives, but vanishes before the *Enterprise-E*'s final screen voyage in *Nemesis*.



**Commander Eddington** is more of a semi-regular in the middle of *Deep Space Nine*'s run, and his presence acknowledges the

fact that regular character *Odo* isn't a member of *Starfleet*. Eddington went to the dark side, joining the *Maquis*, but at least had the decency to die like a true redshirt.



**"Malcolm is less of a warrior than Worf, but much more clearly a member of a service that puts discipline and training first."**

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**STAR  
WARS**



# STAR TREK 45<sup>S</sup>

3: "THE OUTRAGEOUS OKONA"

Fifteen years have passed between our last entry, "The Terratin Incident," and story 135, during which time Captain Kirk and the crew of the *Enterprise* have encountered V'Ger and Khan, sought and saved Spock, and visited the 20th Century. In 1987, an all-new *Enterprise* crew's adventures began on television – and it's their second season that our journey through the *Star Trek* saga visits.

"The Outrageous Okona" will never rank among *Star Trek: The Next Generation's* all-time classic episodes, but it's better than its reputation amongst fanbois suggests. A solid episode after the spectacle of "Generations Dear Data," this story features an engaging guest appearance by the actor now better known as Billings (Campbell), and a Data subplot that in many ways is more interesting than the primary narrative.

When the *Enterprise-B* visits its freighter captain, Thaddeus Okona (Campbell), near damages to his vessel, Captain Picard and his crew soon find themselves embroiled in an interplanetary conflict over their treacherous guest. While Picard and Riker regard Okona's

flirtations with female crewmembers jealously, Data is astounded by the man's flamboyant personality and popularity. With the benevolent assistance of Geiger, the android sets out to discover the secret of humanoid humor.

Like our last story, "The Generations of Treason," "Okona" is a product of its time – and unfortunately its time is the late 1980s. Instead of being recorded on 35mm film on a large soundstage featuring many colorful humanoid aliens, "Okona" was done entirely on live-action video; cleverly recycled models and sets to represent three different spacecraft; contains two cases of driving, clearly human-looking aliens and prominently features lots of "big '80s hair."



"The Outrageous Okona"

## "THE OUTRAGEOUS OKONA"

**Writers:** Burton Annas (Teleplay);  
Lee Mechen & Lance  
Gibson & David  
Landsberg (Story)  
**Director:** Robert Becker  
**Broadcast number:** 135  
**Production code:** 40272-130  
**StarDate:** 42402.7  
**Novelization:** None  
**First broadcast:** December 12, 1988

On the same day, the Clepham Junction rail crash killed 35 and injured 132, one of the worst train crashes in U.K. history.

Earlier in the month, Benazir Bhutto was sworn in as Prime Minister of Pakistan, becoming the first woman to head the government of an Islamic state.

Nine days after the broadcast, Pan American Flight 103 was blown up by terrorists over Lockerbie, Scotland.

rather than lowering bouffants and beehives – most notably an uncredited guest actress, Teri Hatcher, who plays Lieutenant Robinson, the first objective of O'Quinn's affections.

More than a few people have commented on the similarities between *Star Trek: Voyager* and James Tiberius Kirk, especially with their wooing of the ladies. But whereas Kirk's conquests were firmly rooted in 1960s mores (which, like many James Bond movies, may come across as sexist to present-day viewers), O'Quinn's "innocent" actions take a more scandalous tone when viewers are initially led to believe that he's impregnated the daughter of a nearby planet's leader, then absconded to avoid his responsibilities. (Miraculously, the 1980s saw fewer playboys risk the consequences of his sexual escapades when confronted by the existence, and subsequent murder, of his illegitimate son.)

The crux of this episode's effectiveness lies in its main guest character, and fortunately William B. Davis III is more than up to the challenge. Right from his first on-screen appearance, we know he'll be



**"Campbell was the producers' second choice for the role of Commander Will Riker, and his prominent presence could be interpreted as a 'consolation prize' for not landing the part."**

stirring things up, as very few people would ever dare great Captain Picard with their rear and fixate the viewer. He doesn't gloss over O'Quinn's more objectionable qualities, but more than compensates with his considerable charm and sense. Campbell was the producers' second choice for the role of Commander Will Riker, and his prominent presence – complete with beard – could be interpreted as a "consolation prize" for not landing the part. (Similar roles would also pop up for Eric Roberts and Martin Muller, who were runners up for Data and Dea.)

If anything, "The Outrageous O'Quinn" highlights the near-*Star Trek* detachment that's an all-too-common hallmark of 1980's first two seasons. The bridge crew regard the Coalition of Planets' laser-based weaponry with barely concealed amusement, and the squabbles of its leaders, Deban and Keshell, as trifling matters. Indeed, as his captain's log, Picard refers to these events as "this ancient morality play" and characterizes Deban's outburst at his daughter Ynara's condition as "theatrical, if not archaic." And similarly, Tril's observations that events

like these would mean nothing to the crew, suggest a comparatively less meaningful for 24th Century *Star Trek* members – something to which O'Quinn's "socializing" with these *Enterprise-B* personnel in a short period of time lends a certain credence.

And for all this paralyzing, O'Quinn's efforts to tempered humanoid humor are a welcome respite. In only her second outing in *Star Trek*, Whoopee Goldberg provides ample comedic support during this episode. Joe Pasquonably fills the shoes of the holographic Comic (a role originally intended for legendary comedian Jerry Lewis, whose prior commitment to Whoopee precluded his involvement). The Saturday Night Live alum reportedly ad-libbed much of his performance, including the homage to Lewis, and these scenes allowed Brent Spiner to use the "lost" script held put to good use as recurring character Bob Wheeler in the popular sitcom *Night Court*.

Interestingly, a self-aware hologram (Professor Moriarty) had appeared in the previous episode, serving as the stage's villain, and similar antagonists/obstacles had already appeared in "The Big Goodbye"

# RESURRECTING OKONA

I recently penned *The Embrace of Cold Architects*, an alternate-history tale for the *Myriad Universes: Shattered Light* anthology, postulating an *Enterprise* commanded by the newly promoted Captain Riker. With Picard gone, Geiger departs the ship, so I needed a replacement for her as overseer of Ten Forward. I didn't wish simply to substitute somebody just like Guinan in her place, but I wanted a character with a distinct and memorable personality. Since the new superintendent of Ten Forward would appear in only one scene, with little opportunity for fleshing out, I preferred employing an existing character.

I immediately thought of Harry Mudd, a comic foil for Captain Kirk, but being from the wrong timeframe, Mudd wouldn't do; I needed somebody familiar to *Next*

*Generation* viewers. I then recalled the likable rogue whom I thought had been intended as a TNG version of Mudd. When the *Enterprise* crew first encounters Thadun Okona, Tru describes him as mischievous, irreverent, brassy, but not malicious. Once aboard, he displays a friendly, accommodating nature, as well as a flirtatious side; he coquets with a female transporter operator, then meets her in her quarters, only later to be seen in the arms of a second woman. Yet he also shows consideration for the *Enterprise* crew, and loyalty to a young couple from Madara. His rakish manner, together with his sense of humor, his obvious joie de vivre, and the demonstration of his trustworthiness, convinced me that he would be a fine choice to run Ten Forward.

David R. George III

and "12001361." The comic arguably represents the first step in virtual protagonists' fall in the Star Trek universe, paving the way for such discursions as the apocalyptic *Enterprise* Medical Relinquers in *Wager* and affable *It's Fantastic in Deep Space Blue*, likewise, Dot's efforts to understand and better revitalize humanity would become an important ongoing theme for his character, culminating (for better or worse) with the installation of his emotion chip in *Star Trek Generations*. The show's last scene sees Dot and Guinan in Ten Forward discussing the concept of humor. From Guinan's "Got you're a droid and I'm a head," to Dot's protest, "but my timing is digital!", the whole exchange is a lovely character moment, and shows that by only her second appearance, Wilcox-Golding has Guinan down to a "T".

Speaking of "Eleven and Bear Data," it's interesting to note that after her prominent part in that story, Dr. Pulaski is notably missing from "The Outrageous Oona." Her absence is unexplained, but understandable, considering that she wouldn't have contributed much to the story (aside from possibly identifying the father of



Yoner's child and thus adding the score of its theme when Kaelin's son Arson - the true father - finally "wins up" and tells the truth). At least it provides Counselor Tru with more to do than wait; she actually seems like a competent and valued member of the bridge crew, rather than the fifth wheel of the ship's first season.

All in all, "The Outrageous Oona" is a small tale, told fittingly thanks to workmanlike direction by Robert Becker - his second and final effort for the franchise. (He was previously responsible for the even more lifeless "We'll Always Have Paris") It lacks the pageantry of "The Generators of Inevolution," and doesn't try to tell a "big concept" story impossible with 1960s/1970s low-to-medium special effects like "The Brevice Incident" does with its homage to "The Incredible Shrinking Man" by the story's end, Captain Picard is taking to boldly be elsewhere in the Alpha Quadrant, and one can't honestly blame him.

John B. Hall

The series continues with "The Best of Both Worlds" on page 52



MEET  
THE CREW

The youngest member of the bridge crew, Pavel Chekov made his mark when he joined the *Enterprise* during the second season of the original series. Missing the animated series, Chekov had one of the most varied careers of all the *Enterprise* alumni, as David R. George recounts...

# WHO IS... CHEKOV?



## Star Trek

**D**uring the run of the original television series, the second season brings with it the introduction of a new character: Ensign Chekov. Clearly the youngest of Captain Kirk's bridge crew, he gives his age in an early episode as 22. He occasionally endures comments about his youth and inexperience, in one instance compelling him to respond that "I'm not that green!"

Ensign Chekov's surname, thick accent, and frequent references to Russia reveal his lineage. At four different times, he calls adversaries Cossacks, and at another, he breathes a villain as a Kalak. In conversation, he mimics the Russian czar, Peter

the Great, and Leningrad, and on one shore leave, he drinks vodka. When an alien speaks telepathically with members of the *Enterprise* crew, he communicates with Chekov in Russian, further indicating that the Slavic language may be the ensign's native tongue. It is worth noting that the appearance of a Russian character on an American television series occurred even as the United States and the Soviet Union vied for the Cold War in the real world.

Chekov displays great pride in his heritage. On various occasions, he waxes an old English apocryph on having a Russian origin; he refers to the Cheshire cat

Chekov remains a pleasant but essentially unexplored part of the original *Star Trek*



from Engelbarten Lewis Carroll's *Alice's Adventures in Wonderland* as a disappearing cat from *Minsky*, he identifies the location of the *Gandah of Eden* as "just outside Moscow", asserts that a particular region of space was first mapped by Russian astronomer Ivan Denkov, rather than by the man who actually did, British astronomer John Denkov, and he dines an important hybrid game as a Russian invasion. Sometimes, Chekov sounds earnest about his idiosyncratically Russian pronouncements, but he delivers others in a way that indicates he may be having fun with his coterminers.

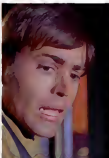
The character of Orsaga Chekov appears in nearly three-quarters of the second and third season episodes of *Star Trek*, and in almost half the show's total number of installments. For all of that, the show reveals little about Chekov's personal life, his

first name and patronymic — Pavel Andreevich — are mentioned only once, in one of the series' last few hours. In that episode, a woman with whom Chekov had been romantically involved at Starfleet Academy numbers among a band of traitors captured by the *Enterprise* crew. Inna Galbriels and her friends stole a spacecraft in their quest to reach the mythical planet of Eden. In his interactions with her, Chekov betrays his continued feelings for Inna, and his heartbreak that she left both the Academy and him. Inna is too

much of a nonconformist for him, and he is too correct, too proper and rigid, for her. They part on good terms, but remain far apart in their ways of life.

The show brushes few other personal details about Chekov. In one incident, a non-corporal life-form compels the engine to believe that Klingons killed his brother. First, in a massacre at a research outpost, but later, Lieutenant Sulu mentions that Chekov has no siblings. Sulu's knowledge of Chekov's immediate family implies a friendship between the





**A woman with whom Chekov had been romantically involved at Starfleet Academy numbers among a band of free spirits captured by the *Enterprise* crew.**

two, a motion picture out by the professional interaction between them when they crew the helm and navigation consoles, respectively. The design also appears to have a friendship with Leonard Nimoy, as he at least once accompanies her to a space station where they both have shore leave.

In addition to Chekov's time at the navigator's station on the *Enterprise* bridge, he works at other posts as well. On numerous occasions, he fills in for Spock at the science station, and at least once, he saves auxiliary control. Further, during a visit by the *Enterprise* crew to a planet with a genuine population, Captain Kirk and First Officer Spock transport down to the planet, and Chekov is left in command of the ship. Another time, when Chekov suggests an alien may be generating and controlling energy through its body, he begins to list other creatures throughout the galaxy with such capabilities, and Dr. McCoy stops him, asking him not to recite the "whole encyclopedic." Chekov protests that the captain requires complete information, and McCoy observes to Kirk that "Spock's contaminating the boy," suggesting that the *Enterprise* first officer is instructing the design. This is later reinforced when, before asking Chekov for some information, the captain states that "this flight is supposed to provide both experience and knowledge".

In the discharge of his duties aboard the *Enterprise*, George Chekov is several times endangered. On a visit to the planet Sigma Hydra III, he is the first to discover the remains of a colonist who has perished as the result of a rapid-onset condition, but among the members of the landing party, Chekov is the only one who does not subsequently succumb to the malady. In an encounter with an alien race called the Melkotians, he is believed shot and killed in a re-creation of 1881 Tombstone, Arizona, but later proves to be in perfect health. And when the *Enterprise* comes across a rift between universes, the region of space causes distortions in the molecular structure of brain tissue in some of the crew, causing a descent into madness. Chekov is among those affected, though Dr. McCoy finds an antidote that restores the design and others to full health.

In all, the first *Star Trek* series presents Pavel Chekov as a young but very able Starfleet officer. Although he emerges not one of the primary characters on the show, he appears often and solidifies the very setting of the series, occupying a place as a regular member of the *Enterprise* crew. Steadily proud of his Russian ancestry, affable, and more than competent in his position, Chekov remains a pleasant but essentially unexplored part of the original *Star Trek*.



Four years after the first *Star Trek* series left the airwaves, the show would return to television in a new form. Twenty-two animated episodes continue the explorations of the *Enterprise* crew's five-year mission. Chekov is neither seen nor referenced during the series, with his role as first-shift navigator taken over by three-armed, three-legged alien Lieutenant Arce.

## On Film

Not including the 13th and most recent Star Trek film, Chekov appears in seven features—in many or more than any other Trek character. The theatrical offerings grant Chekov more time on screen, as well as opportunities to expand on the details of his life and career. He continues serving in Starfleet, earning numerous promotions and taking on many new positions along the way.

The films provide no details about Chekov in the period after the time depicted in the first television series. Sometime after the third year of the Enterprise's five-year mission, though, he receives a bump in rank to lieutenant, and prior to the launch of the newly refitted stardship two and a half years subsequent to the completion of that mission, he is assigned as its tactical officer. Crewing the weapons and defensive systems of the ship during a crisis that threatens Earth, he is badly injured, though he is successfully treated and returns to duty quickly.

More than a decade later, Chekov remains in Starfleet. He has earned a promotion to the rank of commander, and he serves as the first officer

aboard the *Arkhost*, under the command of Captain Terrell. When a 20th-Century, genetically engineered madman, Khan Noonien Singh, recognizes Chekov from an incident that took place during the first season of the original television series, it establishes that the design served aboard the ship prior to his initial appearance on the show during its second season. When Khan commandeers the *Arkhost*, Chekov is left behind, a creature implanted in his brain as a means of controlling him. Recovered by the crew of the *Enterprise*, he manages to survive his predicament, and during a final battle with Khan, Chekov once more returns to man the weapons console aboard the *Enterprise*, and later, the space station.

Afterward, upon returning to Earth, he acts with his *Enterprise* crewmates to attempt to save the life of one of their own. He risks both his career and his life to do so, seemingly without any trepidation whatsoever. Later, he puts his life on the line again, this time to save the people of Earth from destruction.

In taking such actions alongside Kirk, McCoy, Scott, Uhura, and Sulu, he demonstrates his allegiance to

them, both on a professional level and on a personal one. In particular, one of the films focuses on the continuing friendship between Chekov and Sulu. The two men spend their shore leave on Earth together, talking through the wilderness. They talk easily, longtime friends, obviously comfortable and familiar with one another.

By the time of Chekov's last appearance in the films prior to the latest feature, he has left the *Enterprise*, which has itself been decommissioned. Commander Chekov accepts an invitation to attend the launch of the new Galaxy-class *Enterprise*, NCC-1701-B, alongside Captains Kirk and Scott. He is therefore present to witness the tragic events of that maiden voyage.

Few personal details about Pavel Chekov came to light during the course of the films in which he appears, although at one point he does meet his Starfleet service number 16's early life and family are never mentioned, nor are any romantic relationships. Throughout, though, he remains an energetic, sometimes arch persona, and an important part of the family that the crew of the original television series ultimately became.

**Crewing the weapons and defensive systems of the *Enterprise* during a crisis that threatens Earth, Chekov is badly injured, though he is successfully treated and returns to duty quickly.**



# NON-CANON MATERIAL

(BOOKS, AUDIO-BOOKS, COMICS, GAMES, RECORD ALBUMS)

Many other *Star Trek* tales have been written beyond those told on television and in film. Though not considered canon material, these works supply ample details about all the characters, Pavel Chekov among them. Some of the stories maintain continuity with each other, and some do not; some works contradict each other, and some even contradict information established in the television series and films.

The video game *Starship Creator* gives the names of Chekov's parents as Larisa Iriyeva Chekov

Enterprise, and the comic *The Mosale Imperative* shows his initial assignment to the first-shift bridge detail.

Other comic and books trace Chekov's professional transition from navigation and science to security. The novels *Deep Domain* and *The Flaming Arrow* tell different versions of how he achieved the position of first officer aboard the *Reliant*. Other non-canon works follow his career as it takes him to the *Excelsior* and the *Pacific*, and to his captaincy of the vessels *Unlabeled*, *Potemkin*,



and Andrei Dimitriyevich Chekov, who together had only the one son. At an early age, his family resided on Earth's moon, and he developed an interest in space and alien life when he first used a telescope at the age of six. Larisa died during Pavel's childhood, and the young man grew up distant from his father.

Several novels deal with Chekov's time at the Academy and his early years in *Starfleet*. Part of his training saw him assigned as a cadet to the *Enterprise*, the ship he would later be re-assigned to upon graduating. A number of stories involve Chekov's earliest days aboard the

and *Gylenis*. According to William Shatner's novels, Chekov eventually serves as commander-in-chief of *Starfleet*, although the *Vulcan's Soul* trilogy suggests that he rises from the service as an admiral following some years as an instructor at *Starfleet Academy*.

A number of novels show Chekov living deep into the 24th Century. He lives at least a couple of decades past his hundredth birthday, a feat not uncommon for humans by *Star Trek* standards. To date, no non-canon works have related the story of Pavel Chekov's death.

## The Next Generation, Deep Space Nine, Voyager and Enterprise

Each of the television series that follow the first show and its animated spin are set either decades before or decades after the original, and yet Chekov actually appears in one of them. An episode of *Deep Space Nine* incorporates an episode of the first *Star Trek* series. The crew of *Defiant* ends up back in time, and they interact with the crew of Captain Kirk's *Enterprise*, including Chekov.

Further, in an episode of *Voyager*, the five-year mission of the *Enterprise* under Captain Kirk is described as historic. The story also specifies the year in which that mission ended. By establishing that date as 2270, it allows the temporal placement of events within Chekov's life. Given his age of 23 when the *Enterprise* crew visited Polaris 76, he must have been born in either 2244 or 2245.



## Star Trek 2009

In the latest *Star Trek* film, time travel causes the creation of an alternate timeline, deviating from the original, or prime, timeline in the year 2233. Because the temporal divergence occurs before Chekov is born, it stands to reason that his life changes from its very beginning. Indeed, he states his age as 17 in the year 2258, indicating that his birth actually took place three or four years earlier in the alternate timeline than it did in the original.

Also odd is in the prime timeline, Chekov serves aboard the *Enterprise* when it is commanded by Captain Pike. Given his youth at the time, and Pike's characterization of him as a "wreck kid," Chekov appears to be something of a prodigy. He displays this not only via his navigational abilities, but unlike his prime counterpart, he proves to be an expert in the use of transporter technology.

It remains to be seen how else the life of Pavel Chekov will deviate from that of his prime-reality self. While both versions of Chekov share many of the same attributes, their lives will doubtfully continue in their own directions. Only time will allow the full story of the "alternate" Chekov to unfold.

## CHEKOV AT A GLANCE

Name: Pavel Andrievich Chekov

Career Highlights:

Date/place of birth: 2245 in Russia (prime timeline); 2241 (new timeline)

Entered Starfleet Academy (c. 2263; prior to 2258 new timeline)

Assigned to U.S.S. *Enterprise* (2268; 2258 in new timeline)

Father: Andrei Chekov

Promoted to Lieutenant (prior to 2272)

Promoted to Commander (prior to 2285)

Siblings: None

Assigned to U.S.S. *Reliant* (prior to 2285)

Assigned to U.S.S. *Enterprise* NCC-1701-A (2286)

Marital Status: Unknown

Played by: Walter Koenig (prime timeline)

Offspring: Unknown

Anton Yelchin (new timeline)

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RESISTANCE IS FUTILE

STAR TREK



# STAR TREK

THE ULTIMATE SACRIFICE



*Dayton Ward examines the many ways in which members of Starfleet have made the*

# ULTIMATE



"How we deal with death is at least as important as how we deal with life, wouldn't you say?"

# SACRIFICE

Members of the military, law enforcement officers and other public safety officials understand that their chosen professions bring with them the very real peril of bodily harm and even death, though it does not stop them from carrying out their sworn duties. The different *Star Trek* series showcase numerous examples of Starfleet officers risking their own lives in order to protect their shipmates or those under their command. Such bravery and altruism is a common trait of the different captains, but it also is prevalent in other members of their respective crews, as well.

Trapped aboard a crippled shuttlepod and hard with running out of oxygen before their ship, the *USS Enterprise*, arrives to save them, Commander Charles Tucker makes the decision to exit the damaged craft through the airlock, providing his shipmate, Lieutenant Malcolm Reed, with enough air to hold out until *Enterprise* can rendezvous with them (*Star Trek: Enterprise*, "Shuttlepod One").

Months later, Reed, placed to *Enterprise's* hull by a Romulan mine, is prepared to kill himself, so that Captain Jonathan Archer can take the ship out of hostile territory. He even attempts to sabotage his



environment suit's oxygen supply in a bid to facilitate the process ("Mindfield").

Held captive by members of the alien race on the planet Minara II after arriving to determine the fate of a lost *Federação* science team, Dr. Leonard McCoy volunteers to subject himself to the alien's torturous experiments. He does so knowing that his death is all but certain, hoping the aliens will spare the lives of his friends, Captain James Kirk and Commander Spock. McCoy endures the *Vlaak*'s torment, and his death is only averted thanks to the efforts of a sympathetic enigma named "Gem" (Stav Drek, "The Empath").

It would not be the last time McCoy undertook such personal risk in a bid to help his friends and crewmates. During an earlier mission to a planet that seems to be a mirror-image of Earth, McCoy and an *Enterprise* landing party is infected with a disease that is fatal to adult humans as well as children who have reached puberty. After developing a possible vaccine for the infection, McCoy elects to test his experimental and potentially-lethal cure on himself. Thankfully, the doctor's skills proved more than a match for the deadly virus ("Star").

## SELF-SACRIFICE

While such selfless deeds have commonly been held in high regard throughout the history of civilization, a place of even greater veneration often is reserved for those who act with full knowledge that they are without doubt sacrificing their very lives. When soldiers die in the line of duty, they are said to have made "the ultimate sacrifice." President Abraham Lincoln referred to it as "the last full measure of devotion" during his famous Gettysburg Address speech in 1863. Beyond the ranks of the military, other such noble acts might come of fire fighters who rush into burning buildings to rescue victims, or police officers who place themselves in the path of danger in order to protect others. And what about an ordinary citizen, such as an anonymous passerby who jumps into raging flood waters to pull a child to safety?

It is courage of this sort that we usually consider when it is displayed by individuals in times of crisis, though it also is not uncommon to observe such conduct as carried out in accordance with a spiritual belief. For some cultures, such as the Romulans or the Vorta, or even the Orions, ending one's own life in order to prevent capture and exploitation by an enemy is considered to be well within the strict call of duty. Taking such a notion to an extreme were the warring planets Baeliar VII and Roshikar, people of which were born into a culture where the interplanetary conflict was waged as an abstraction via computers, allowing the models to "fight" for generations without suffering the effects of actual warfare. As a consequence, their citizens had been conditioned to surrender themselves for disintegration whenever they were designated as "unefficient" by the very machines which acted to preserve their civilization. Only after their war

**"For some cultures, such as the Romulans or the Vorta, or even the Orions, ending one's own life in order to prevent capture and exploitation by an enemy is considered to be well within the strict call of duty."**



computers are destroyed and faced with the specter of resuming genuine conflict with real weapons does the leadership of Baeliar VII consider the unfavorable peace (Star Trek: "A Taste of Amargard"). The people of the planet Karlos II, upon reaching an age equivalent to 40 Earth years, end their lives so that society is not burdened with their care as they become elderly (Star Trek: The Next Generation, "Half a Life").

Klingon culture is rife with such conviction, particularly within the ranks of its military, in which the members hold to the ideal that dying in battle is the highest mark of distinction to be obtained by a soldier of the empire. Certain that an afterlife awaits he who fights and dies with honor, Klingon warriors march into battle with unbridled passion.

Age plays no part in such a warrior's decision, as demonstrated by the elderly Talar Warsa, who, when

he took command of a Klingon Bird-of-Prey and used it to engage a fleet of Jan'Yda warships, buying time for other Klingon vessels to be reinforced by Starfleet vessels so that they could continue the fight. Though he had lost much favor and influence within the empire as his later years, K'or upheld the principles of honor and loyalty prized by all noble Klingon warriors until the very last moments of his life. (Star Trek: Deep Space Nine, "Once More Into the Breach")

Charles Tucker demonstrated a willingness to lay down his own life for those of his comrades on several occasions during the *Enterprise's* mission of exploration in the mid-22nd Century. It wasn't until that fateful voyage was nearing its end that the intrepid engineer's unwavering sense of nobility received its final test. As chronicled in a holographic recreation of these events, alien pirates board the ship and threaten to kill Archer, and Tucker creates a diversion that leads them away from his captain. He then triggers an explosion which kills the aliens, but also results in his own death (*Enterprise*, "These Are the Voyages...")

In the alternate reality created by the arrival of a 24th Century Romulan vessel in the year 2251, Lieutenant Commander George Kirk of the U.S.S. *Kelvin* finds himself thrust into role of standing commander after his captain, Richard Blake, is killed. With his ship damaged and under continuous attack, Kirk orders the crew to evacuate. His plan to use the crippled *Kelvin* as an unmanned missile against the Romulan ship is hampered by the loss of automated helm and navigation. Kirk does not hesitate to take control of the ship and guide it on a final kamikaze attack on the Romulan vessel, providing cover for the *Kelvin's* crew as they retreat in the starship's crumbling shuttlecraft (*Star Trek, 2009*)



## NO-WIN SCENARIOS

The concern over how its ship commanders might act in situations where death is a certainty prompted Starfleet to develop curriculum and simulations designed to test its academy cadets. With no correct resolution to the problems presented by the test, the academy's infamous "Kobayashi Maru scenario" pits cadets against a no-win situation in which their ship and crew are destroyed by an overwhelming force of Klingon battle cruisers.

Though he never took the test himself, Captain Spock would face just such a scenario years after his own graduation from the Academy. After evading a crippling attack during a training cruise for academy cadets, the *U.S.S. Enterprise* finds itself at the mercy of an old adversary, the Klingon, genetically-engineered Khan Noonien Singh. With the ship unable to outrun the massive shockwaves from an impending

explosion after Khan deploys "the ferocious torpedos," Spock subjects himself to a lethal dose of radiation as he seeks to restore the ship's warp drive. Though he is successful and his efforts save the *Enterprise*, the damage to his own body is too much for him to endure. Though a miraculous series of events eventually would see him returned to life, this does not negate the price Spock willingly paid in order to secure the safety of those under his command (*Star Trek II: The Wrath of Khan*).

Underway Commander Beka, the android second officer of Captain Jean-Luc Picard's *Enterprise*, would find himself in a similar situation nearly a century later. From the moment he was activated, Beka always had aspired to be "human" and to experience life's successes and failures through the prism of emotion along with his living, breathing crewmates. Though he never before had hesitated to place himself in danger in order to protect others, those were the actions of

**"When soldiers die in the line of duty, they are said to have made 'the ultimate sacrifice.' President Abraham Lincoln referred to it as 'the last full measure of devotion' during his famous Gettysburg Address speech in 1863."**



an automation in accordance with programming which prevented him from harming or allowing harm to fall upon a living being. After the installation of a special chip containing additional software which allowed him to experience emotions as though he were a human, Beka spent much time learning to adjust to these new sensations and integrating them into his day-to-day being. As such, he was able to appreciate the stress or pain that his friends sometimes felt during times of strife or grief. It also allowed him to understand and value the emotional stake involved in making the decision to sacrifice one's self for the safety of others.

After a pitched battle against the *Scientist*, an elusive warship commandeering the *Romulan Praetor*, Shinnon, Picard orders the already-damaged starship to join the enemy vessel, crippling both ships. When Shinnon elects to unleash the full power of his warship's primary weapon, a thalassid generator, on the wounded *Enterprise*, Picard orders Beka to attempt to stop this final attack. Beka follows his captain and succeeds in sending him back to the *Enterprise* before seeing to the destruction of the *Scientist* and its thalassid weapon, an act that sees him obliterated along with the enemy vessel (*Star Trek: Generations*).

## MULTIPLE MOTIVES

Individuals often are motivated by other reasons to place themselves in harm's way. While commanding the U.S.S. *Constitution*, Commodore Matthew Decker and his crew misinterpreted a massive, automated "planet-killer" machine. The runaway device, apparently the product of an unknown alien civilization from somewhere beyond the Milky Way galaxy, was in the midst of destroying numerous worlds while traveling a course which would take it into very heart of a densely-populated region of Federation space. After engaging the machine in battle and losing the *Constitution* very nearly destroyed, Decker's decision to evacuate his crew to a nearby planet ends in their deaths when the alien device destroys that planet. Stricken by guilt and unable to find a means of combating the planet-killer even after being rescued by the U.S.S. *Enterprise*, Decker elects to pilot a shuttlecraft into the heart of the machine in the hopes of destroying it from within. Though his own attempt fails, it still provides Captain Kirk and his



crew with the information they need to launch a larger, more concentrated attack, which eventually succeeds. Decker's sacrifice, fueled by the shame he felt over causing the deaths of his crew, likely saved countless lives on numerous worlds across the Federation (Star Trek, "The Doomsday Machine").

During her tenure as captain of the U.S.S. *Voyager*, Kathryn Janeway has the distinction of having died in the line of duty on more than one occasion, thanks to the peculiarities of alternate timelines, parallel realities, and other spatial phenomena. When *Voyager* becomes trapped in a plasma drift while attempting to evade Vidian vessels, plasma bursts inside the drift result in the creation of a "duplicate" of *Voyager* and everyone aboard it. Vidians attack the second *Voyager* and began the process of harvesting organs from members of the crew, and the duplicate Janeway decides to set her ship's self-destruct in order to stop the raid and prevent both *Voyagers* from falling into Vidian hands (*Voyager*, "Detachment").

Later during their journey across the Delta Quadrant, *Voyager* and its crew are caught up in

the unrestrained machinations of an alien scientist obsessed with restoring the timeline he accidentally damaged two centuries earlier. Fuelled by the desire to reverse the erasure of his wife and exhalation from existence itself, the scientist, Anomus, sees *Voyager* as a contaminant in his efforts to restore the timeline, and sets off to make sure it too is "erased." After nearly a year spent battling Anomus and his weapon across countless variations in the timeline, Janeway finally tears off against the obsessed scientist and raises the crippled *Voyager* directly into the heart of the alien ship. This results in both vessel's destruction, and also "resets" the timeline, restoring all of the alterations Anomus made over the centuries ("Island of Hell").

A few years later, a Janeway from the future comes back in time to aid her present-day counterpart to complete *Voyager*'s journey home, a strategy that involves the elder Janeway giving her life in order to kill the Borg Queen herself. Her actions succeed in sending *Voyager* back to the Alpha Quadrant 18 years sooner than in her own timeline, and with fewer losses of life among the crew as had happened "originally" ("Tadpole").

Perhaps even greater than the decision to surrender one's own life in service to some higher purpose, is the ability to inspire others to willingly follow that example. Thruout 22 years forward in time after her ship encounters a temporal rift, Captain Rachel Garrett is faced with convincing her ship, the U.S.S. *Enterprise* NCC-1701-C, to a suicide mission in order to restore a timeline in which the Federation does not lose an interstellar war to the Klingons. She elects to undertake the action, and every member of her crew makes the decision to follow her into battle. Even after an attack by Klingon ships which damages the *Enterprise-C* prior to its return through the rift results in Garrett's death, the remainder of her crew carries on with the mission, sacrificing themselves not only for the Federation's sake, but also as a means of honoring their fallen captain (TNG, "Resurrection of the *Enterprise*").



Prior to the start of the Dominion War, "Red Squad," a cadre of elite Starfleet Academy cadets, is assigned to the USS Valiant on a long-term training mission. When war breaks out, the Valiant is trapped deep behind enemy lines. Taking advantage of this unique situation, Starfleet uses the vessel as a series of covert actions designed to disrupt Dominion activities. These missions result in the deaths of numerous crew members, and the captain begins promoting the Red Squad cadets to fully-commissioned Starfleet officers in order to fill needed crew vacancies. Eventually, the bulk of the ship's senior officers are killed or fatally wounded, and command of the Valiant is turned over to the senior Red Squad cadet, Jim Watson (Drew, left). He tries to continue the mission given to his predecessor, Watson

eventually connects his subverted, beleaguered crew to take on one more operation: destroying a new Jiralshar battleship. The mission results in the Valiant's destruction as well as the deaths of Watson and nearly every member of the crew. Though Watson's actions ultimately are deemed to have been reckless, both he and those he led believed they were acting to help Starfleet in its war efforts (JG, "Valiant").

These are but a few of the poignant examples of such noble acts undertaken across the expanse of the Star Trek saga. Whether motivated by duty and honor, love or friendship, or even desperate necessity while confronting overwhelming odds, there can be no discounting the courage and strength of characters required to willingly face death so that others might live. A

**"Kathryn Janeway has the distinction of having died in the line of duty on more than one occasion, thanks to the peculiarities of alternate timelines, parallel realities, and other spatial phenomena."**



# 45 Lost & Found

Another trip back to the filming of the original series, courtesy of David Tilotta's stills collection, with commentary by Larry Nemecek...

This issue's rare pics all represent highlights from two of the three second-season original *Star Trek* episodes that truly cemented the legend of the hapless "redshirt." There's a reason why that term became one of the earliest insider catchphrases of *Trek* fans: the fate of unknown and even unnamed security guards as cannon fodder to a strange new adversary, allowing the heroic regular cast to be spared — yet again.

While others including "extra" Eddie Penkey's Lt. Leslie survive, a grand total of three red-tinted security officers are eventually wiped out by the dikironium cloud creature that becomes Captain Kirk's "Obscureman." Of course, that script leaves alive the primary featured "redshirt," Ensign Gerroviak, if only to torture him with guilt over the deaths of others!

Thankfully, though, in the final edit, we are spared one aspect of young Gerroviak's guilt: the moment when he fails to fire on the vampire cloud "on time," and delays just long enough to beat himself up with regret. You can see the trimmed-out scene here, with Stephen Brooks as Gerroviak playing the dumbfounded reaction to his "frozen" failure to fire just a little too much "on the nose" after he lets the creature get away. The moment was scripted but, judging by the pose seen here, perhaps wisely edited out.



Elsewhere in the same episode, here's a clapper shot from October 12, 1967, the fourth day of six on the shoot, when Scene 120 is among those to feature the first crop of blood-drained redshirts on Argus X. The particular redshirt here actually popped up at least three other times and remained uncredited — yet just a few years later Basil Poledouris went on to compose beautiful sword-winning movie soundtracks for *The Hunt for Red October*, *Conan*, *RoboCop* and *Starship Troopers*.



But even the high death toll of "Obsession" is eclipsed by two others apportioning four deaths each: "The Changeling," in which Norad dispatches four truly unknown guards in a heartbeat (two teams of two) in rather anticlimactic. But our final set of pictures demonstrates a sequence from "The Apple," during which again four crew members are offed — but each in a distinctively different way.

The sequence of four stunts shows how stuntmen Jay Jones as Ensign Mallory were done in by Vill's killer lightning — beginning with a shot familiar to veteran fans (in black and white) in the original

*The Making of Star Trek* by Stephen Whitfield. Then, after stopping to "freeze" and provide an easy pose to trace around for his optical deletion, we can see Jones dash offbeat to "disappear." Then enter live effects man Jimmy Rugg, to both "eweep" out the sandy soil and eliminate all traces of any tell-tale footprints, and to rig up a smoke generator that provides the only evidence that a person once stood there!

Incidentally, you might want to ponder why it is Mallory was an "ensign" and yet clearly wore the single-line braid cuff of a lieutenant! A



# HAIL TO THE CHIEF

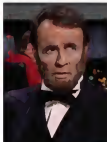


Despite its futuristic and otherworldly settings, *Star Trek* shares many on and off screen connections to real United States presidents. *Star Trek*'s pilot episode "The Cage" started the trend when images contained in the *Enterprise*'s databanks showing Abraham Lincoln, Dwight Eisenhower, and John F. Kennedy, among others, were scanned by the Telosians. The presence of presidents would continue until the closing moments of *Star Trek: Enterprise*'s "Storm Front Part II" almost 40 years later when footage of Presidents Teddy Roosevelt, Woodrow Wilson, Franklin Delano Roosevelt, Ronald Reagan, George W. Bush, and many others were featured as Captain Jonathan Archer watched history restored. But as John and Maria Jose Tanuto explain, there have been numerous occasions when the fictional world of *Star Trek* has crossed with the real history of the presidency...



**THOMAS JEFFERSON**  
(1801-1809)  
"I have sworn eternal  
hostility against every  
form of tyranny over  
the mind of man."

When preparing the dedication plaques for their ships, Starline's who turned to speeches made by great thinkers, including the third President. This quote from a letter written in 1810, which features on the Jefferson Memorial, can be seen on the plaque of the U.S.S. *Monomach* (Star Trek: *The Next Generation*, "Catalpaan")



**ABRAHAM LINCOLN**  
(1861-1865)  
"President Lincoln  
has always been  
a very personal hero  
to me."

—Spock to Kirk, "The Savage Curtain."

There is no U.S. President with as much Star Trek screen time as Lincoln, who was a major character in the original series episode "The Savage Curtain." As portrayed by actor Lee Bergere, Lincoln is one of the historical characters recruited by the Vulcans in their contest to determine whether good or evil is stronger. For Captain James T. Kirk, it is a chance to meet his hero.

Credit must be given to teleplay writers Arthur Haasman and Gene Roddenberry, who gave such an authentic voice to Lincoln that their line "There's no honorable way to kill, no gentle way to destroy. There's nothing good in war except its ending" is sometimes incorrectly attributed to the real President.

Lincoln is also mentioned or seen in the episodes "The City on the Edge of Forever" (original series) and "A Matter of Time" (TNG). The 13th President of the United States gets his due in *Star Trek VI: The Undiscovered Country*, as both an inspiration for the likeness of Chancellor Gorkon and as the subject of a painting decorating the dining room of the *U.S.S. Enterprise-A*. A deleted scene from *Star Trek V: The Final Frontier* would have featured Lincoln as one of non-Five Presidents on a revamped Mt. Rushmore.

**"Someone asked Reagan what he thought of the Klingons. He said, 'I like them. They remind me of Congress.'"**





**FRANKLIN  
DELANO  
ROOSEVELT**  
(1933-1945)

In addition to featuring in the sequence of Presidents shown in Spielberg's "Storm Front Part II"

as the timeline is restored, the 32nd President would also have played an important part in the alternate future that would be created had Edith Keller not died in 1939, meeting with the social worker on February 21st 1938 to discuss her plan for assisting the needy during the Great Depression.



**HARRY S.  
TRUMAN**  
(1945-1953)

"That little piano-playing Democrat's not as dumb as he looks. He's not about to make a deal with these ol' nazi's!"

*we leave more about them."*  
- General Rex Greening (right), "Little Green Men"

Star Trek: Deep Space Nine

FDR's successor in the White House had indirect contact with the future during what would become known as the Roosevelt Incident in 1947. B59's retelling of this

famous event saw three B-29s accidentally arrive in the New Mexico town and run into the US armed forces under General Rex Greening, with the base commander forced to clear all his actions with the President before agreeing to any of Quark's demands.



**JOHN F.  
KENNEDY**  
(1961-1963)

"We not just on this now  
on because there is new  
knowledge to be gained and  
new rights to be won."

- as seen in the U.S.S. Valiant, ("Valiant", B59)

The 35th President has the distinction of being referred to in both the first and most recent incarnations of Star Trek. While his usage was one of those scorned by the Talians in the pilot episode "The Cage", an excerpt from his famous speech stating that "The eyes of the world now look into space" was used on the transporter for the 20th Star Trek movie. A further quote from that speech is also included in the U.S.S. Valiant's desktop plaque, as seen in the B59 episode "Valiant".



**RICHARD M. NIXON**  
(1969-1974)

**"Only Nixon could go to China"**  
Speech to Airlie Star Trek VI

While Richard Nixon was one of the historical figures shown re-used to the timeline during *Star Trek VI*, his greatest *Star Trek* connection is easily the reference to him in an "ancient Polynesian proverb" from *Star Trek VI*. During a tense moment of disagreement about how best to deal with the Klingons, Spock mentions to Kirk the proverb that "Only Nixon could go to China," referring to the famous 1972 meeting between the 37th President and the People's Republic of China Chairman Mao Zedong. According to Voyager's "Futurama's End," those greatful computer games being Starling at the White House at some point before the Watergate scandal.



**GERALD R. FORD**  
(1974-1977)

As *Star Trek* gained wider popularity during the 1970s, it was perhaps inevitable that the amount of real-world connections between presidents and the show

would also grow. The first known example of a real President being influenced by *Star Trek* involves the 38th President's decision to rename OV-10, the first test space shuttle, *Enterprise* instead of *Constitution*, in response to the hundreds of thousands of letters received from fans of both NASA and *Star Trek* calling for the change. The letter writing campaign was led

partially by Ilya Trobick, the famous fan who helped save *Star Trek* from cancellation during the 1960s, in an attempt to bring more attention to space exploration. In September 1976, Gene Roddenberry and many of the cast were guests for the roll out of the test space shuttle *Enterprise* as the band played the show's theme.





# RONALD REAGAN (1901-1989)

If Abraham Lincoln was the award for having the most on-screen connections to Star Trek, President Ronald Reagan may just win for the most off-screen interactions. While President, Reagan visited both Star Trek II: The Wrath of Khan (on June 23, 1984) and Star Trek IV: The Voyage Home (on December 20, 1986) according

to the official White House log of his activities. In his diary, Reagan even mentioned Star Trek II, writing "After dinner we ran Star Trek II. It wasn't too good."

Reagan's connections to Star Trek predate his being elected as the 40th President. Prior to his career in politics, Reagan starred in more than 50 movies and some of his co-stars would go on to iconic roles in the franchise. Reagan bodied characters played by Anthony Quinn (De la Ocampo in "A Piece of the Action") in two films, *Thelma Houston's Partner* and *Cattle Queen of Montana* and he even tangled with Jack

Anderson (Vulcan High Priestess T'Pol in *Star Trek II*) in the Occasional King's Room. In yet another "int degree of Star Trek" connection, Gene L. Coon, one of Trek's most important producers and writers, was the screenplay writer of Reagan's last movie, *The Killers*.

After leaving office, Reagan visited the sets of TNG in 1991 during filming of "Redemption." With all the Klingon sets, someone asked Reagan what he thought of the Klingons. He said, "I like them. They remind me of Congress."



# BARACK OBAMA (2009-PRESENT)

While some presidents, such as Ronald Reagan, were avowed science fiction fans, the first bona fide Star Trek fan who later became President is Barack Obama. According to MSNBC.com, Leonard Nimoy stated that when he first met then-candidate Obama, the future President greeted him with the customary Vulcan hand greeting.

When MSNBC's Jon Meacham interviewed the 44th President in 2008, he asked Obama what the best movie he saw was. The response? "Star Trek, we saw this weekend, which I thought was good. Everybody was saying I was Spock, so I figured I should check it out!" Then, according to the article, President Obama made the Vulcan salute. The President went on to say that "I used to love Star Trek. You know, Star Trek was ahead of its time.... The special effects weren't real good, but the storylines were always excellent. There was a little commentary and little pop philosophy for a 18-year old to absorb." **A**



Forty-five episodes and 18 months after the unremarkable *Oz* boarded the ship, the *Enterprise-D* finally carried its crew into the heights of mainstream acclaim, with the *Star Trek: The Next Generation* episode, "The Best Of Both Worlds."

# STAR TREK 45<sup>S</sup>

4: THE BEST OF BOTH WORLDS

"The Best of Both Worlds" was born out of producer Michael Piller's uncertainty over whether he would stay in charge of the show for the following season. He wrote a cliffhanger to reflect his own situation, mirroring his own predicament as Piller's uncertainty over whether to take command at the Millennium, but Picard's abduction by the Borg fits the situation as well. As Piller ran the show, so Picard ran the ship.

The heart of the episode is Piller's relationship with screenwriter Elisabeth Shelby, allowing us to identify with Piller and his choices, and to see how he'd fare under different circumstances. Shelby's ambivalence versus Piller's settled attitudes echo Decker's pushing of Kirk in *The Motion Picture*; there, however, Shelby gets her way, and Elisabeth Decker's wife bullies her about her infidelity and uncertainty about her role intruding among a regular set of characters.

The similarity to the Kirk/Decker antagonism isn't the only familiar element here. The alien's ship alongside the *Enterprise* is a reuse of the plot of the U.S.S. *Vand* with the *Enterprise* from "Encounter at Farpoint." Riding from the ceiling in a nebula harkens back to *The Wrath of Khan*, and actually uses footage of the nebula shot from that film.

The secondary focus is on Picard and his enemies, the Borg. Where Baker is merely contemplating his career, Picard faces having possibly met his match. His tour of the ship, and conversations with Geiger about his people's future at the hands of the Borg, are masterpieces of intimate cinematography, direction and acting.

We can see here that so many things have changed in the past 45 episodes. The most obvious difference, at first glance, is that the crew now has proper two-piece uniforms to replace the ringer suits. Gates McFadden is back in the opening titles, and Q and Ilia are now settled in as the regular transporter chief.

Back at the time of "The Enterprise Disappears," the show looked rather flat and two-dimensional, with the same kind of picture quality that you often saw in U.S. sitcoms. Here, the look has changed for the better, with the transfer to film for editing allowing much greater depth of field, and color contrasts.

Other visual efforts have also improved,



such as the Fleet Hall set, in this case portraying Jeopardy! The switch to using matte paintings for backgrounds means that the effect is better than the cyberspace used previously, though it still appears artificial. The interior of the Borg ship also gets a new, more detailed, matte-painted interior, as well as moving shots from "Q Who" while the *Enterprise* herself is now in some scenes, a more detailed four-part model having been built for the third season's *Genesis*.

In-universe, things were changing just as radically from this episode. In only their second appearance, the Borg's whole ethos and reason d'être changes — although this won't actually be acknowledged until afterward. Previously, they were only interested in assimilating technology, but this changes from human to human now on, they assimilate people, because that makes them a scarier enemy. An enemy who just wants to incorporate you (and into his life) is one thing, but an enemy who wants to make you his zombie slave is far more frightening.

Something that doesn't change is Trekkers



## "THE BEST OF BOTH WORLDS"

Writer: Michael Piller

Director: Cliff Bole

Broadcast number: 180

Production code: 40273-174

Starliner: 43989.1

Novelization: None, although the Myriad Universe story "The Embrace of Cold Anarchy" charts an alternate series of events following this episode.

First broadcast: June 18, 1993

On the same day recently freed South African political prisoner Nelson Mandela addressed the Canadian Parliament as part of an international campaign to end apartheid in his homeland.

Earlier in the month, U.S. President George H.W. Bush and Soviet leader Mikhail Gorbachev signed a treaty to end chemical weapons production and begin destroying their respective stockpiles.

Three days after the broadcast, a 7.3-magnitude earthquake killed 40,000 people in Iran.



reflection of current issues. By 1989, the era of Reaganomics was over, but softening the consumer extremes of the 1980s was still big business in the media, and, of course, the *Bay* are the ultimate consumers. In fact it's entirely possible to interpret the nature of the *Bay* as being built inside-under-the-hood (a consumer with no individuality) and the ultimate in self-made corporate consumers who now welcome all comers into their young society.

Perhaps this track of being wild at both ends of the spectrum is what helped boost the ratings so high among mainstream viewers. No longer was this series just of interest to SF fans. The *Cliffhanger* helped lure the mainstream audience too.

*Soap operas* had done it before, of course, such as Dallas's legendary "Who shot JR?" storyline, but this really brought the concept into the realm of episode - rather than serial - drama, and made it work. In fact, it did so to such an extent that not only did most subsequent *Bay* seasons have an end-of-season cliffhanger, but so did a fair percentage of all episode drama.

Reviews of "Encounter At Firepelt" had one caveat, but this would be the first interseason cliffhanger since *Star Trek's* "The Menagerie," more than 20 years earlier. Although the series budget was always relatively tight, the crew was allowed a little more leeway for this episode, as it was recognized that the final half of a cliffhanger needed to do something a little extra, to work as both a big finale, and to lure viewers to tune in a few months later. This budget increase could still never have enabled the original concept - Picard and Data merged into one entity - to be realized effectively, but it was enough to make a lasting impression.



# READERS' MEMORIES:

Commander Shelby is an important character to me. I frequently wish that Riker had taken his promotion and gone off to explore strange new worlds on another show. No offense to Jonathan Frakes, who is both an excellent actor and director, but I must admit that I never cared for Riker. In fact he is my least favorite main character in the franchise.

"The Best of Both Worlds" introduces Shelby, a strong female character with ambition, and a desire to rise through the ranks by gaining experience from the captain of Starfleet's flagship. These were pretty much Riker's

goals when we see him in "Encounter at Farpoint," but since then he has turned down every offer of command because he's become too comfortable. Not only is he delaying his own career, but by refusing to move on, he's stopping other potential officers getting the same well-earned opportunity he had.

Many people find Shelby too abrupt, and don't like that she wants Riker's job, but from the perspective of someone who hates this Number One's guts, she was a headstrong officer with initiative.

**Bryony Harrison**

The episode also introduces the Borg's two big catchphrases: "Resistance is futile," and "... is irrelevant." The Borg themselves would return for several more cliffhangers in attempts to repeat the success of this one, and the movie *First Contact* is a direct sequel. The movie's novelization would also recap the events of the episode. Geiger's origins, Picard's relationship with her and the Borg, and Riker's career would continue to be recurring themes throughout the franchise, both on screen and in print. Riker would eventually take a command of his own, the U.S.S. *Titan*, but not for another 13 years.

One side note: you have to assume that the whole concept of a Christmas or New Year holiday or celebration must be deriving the Jahn Company. Starliners represent a whole year, with the last episode being the latest Starliner of the year — and that's usually when all hell breaks loose. Starfleet Officers must be terminal cases of Seasonal Affective Disorder — 'tis the season to... be mangled and assimilated, usually.

**David A. McInten**

The series continues with "Cause and Effect" next issue.

**Soap operas had done it before, of course, such as Dallas's legendary "Who shot JR?" storyline.**



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**STAR TREK: DTI:**

# **WATCHING THE CLOCK**

by Christopher L. Bennett



## INTRODUCTION BY CHRISTOPHER L. BENNETT

The Department of Temporal Investigations is the branch of the Federation government responsible for investigating and securing temporal phenomena, regulating time-travel research, helping temporal refugees adjust to their new lives, and generally trying to keep history intact. Its agents, often seen as humorless bureaucrats, are a diverse group united by their intense dedication to protecting the timeline. These civilian specialists often lament the tendency of Starfleet crews to stumble into temporal crises beyond their expertise.

Agent Shelan is one of the DTT's newest members, a Suliban driven by the memory of the abuses inflicted on her ancestors in the Temporal Cold War. While her colleagues Lacey and Dulmur investigate a possible threat from the future and another team of agents explores a newly discovered conduit across the ages, Shelan confronts a mystery involving a starship all too familiar to the Department...

Rebecca B. Prydzke  
09.32.08C

"Agent Shelton, Department of Temporal Investigations!" The young Sublim agent showed her ID to the duty officer at the reception desk of the local Starfleet base.

Soon, Shelton was greeted by a tall Krestonian male in a lieutenant's uniform. "Agent Shelton," he said in a deep voice, a formal smile on his heavily ridged brown face. "Welcome to Refim Station. I am Ence Gancezel, deputy station chief."

"Lieutenant," Shelton replied. She knew Krestonians had elaborate rituals for greetings along with everything else, but had no idea what they might be. Fortunately, the lieutenant was conscientious enough to settle for a simple handshake, a habit Shelton had picked up on Earth. "Pleasure to meet you. I hope my pleasantry, but I'm eager to meet this mysterious arrival of yours."

"Of course. I'll take you to her," Shelton followed Gancezel through the door and down a long corridor. "To be honest, I'll be delighted to let you take her off our hands. If she is from... where I suspect, she's not a problem I want to have to deal with."

"I know the basics, but could you tell me the full story from your perspective?" she asked.

Gancezel paused for a moment, progress, considering his words. "There's not much more beyond what we reported. The lieutenant was found crawling out of the waste water, deliriated and barely conscious. It looked like she'd been there for days, all by herself. She had a commbadge and a transceiver, she couldn't really call for help, but she didn't. The people who found her brought her here. They asked her name, but either she didn't know or wouldn't tell them. When she got here, we tried to scan her commbadge for an ID chip, but she'd encrypted it somehow. Her transceiver... We tried to take an image of her for facial identification, but she refused to let us. When we pressed the issue, she invoked a Starfleet emergency code, essentially declaring radio silence. The only other thing she would say was, 'Contact Temporal Investigations.'"

Shelton considered his words. "I see. Thank you."

"Agent," I can only think of one reason why a Starfleet officer would behave in that way, given that she summoned you."

"Lieutenant, it's appreciate it if you wouldn't speculate. Clearly the... other lieutenant feels it's important to control information here. We can assume she has good reason."

"Of course. My apologies if I've asked protocol!" Shelton smiled. "If you weren't curious, you wouldn't be in Starfleet!"

Soon they arrived at a private room and Gancezel signalled for entry. "Lieutenant," he called. "Agent Shelton from the OI is here to speak with you."

After a moment, the door slid open, revealing only darkness inside. "Send her in," a muffled female voice said. "Only her, please."

Gancezel looked unhappy at the request, but Shelton smiled. "Thank you for your assistance, Lieutenant. I should let you know that we'll probably be beaming directly out from this room, if that's all right."

The Krestonian shook off his bewildered curiosity. "Yes, yes, of course. I suppose it's your problem now. Good luck with... whatever it is."

"Thank you."

Shelton entered the room and let the door close behind her. "Is it all right to turn up the lights?" she asked.

"Of course," the woman said in a confident tone. "Lights."

The room illumination rose to reveal a striking human woman with light brown skin, shoulder-length brown hair, and large dark eyes over high cheekbones. Her lean frame was still attired in what was left of her uniform; she'd refused even to change or replace it. Although Starfleet uniforms were designed to regulate body temperature, she'd apparently found it necessary to abandon her waistcoat jacket and briefcase. Though from what Shelton could see, her uniform was identical to current Starfleet issue. Her combadge was pinned to a teal blue tank top, identifying her as a science or medical officer. Her black trousers were of a self-cleaning material, but they were tattered around the knees as if from crawling. She looked tired, nervous, on edge.

**"Dina, you practically let yourself die of thirst rather than risk contaminating the timeline. I don't think we have to worry about your sense of duty."**

"Should we sit down?" Shelton suggested.

"Oh, of course. Please."

Once they were seated, Shelton asked, "So would you like me to tell you your name?"

Those dark eyes stared her up. "With the understanding that anything I tell you is highly classified under the Temporal Prime Directive?"

Oh, hell, here we go. "Understood."

The human took a deep breath. "My name is Lieutenant Iva Effie. I'm the chief science officer aboard the U.S.S. Enterprise."

"The Enterprise?" She made a quick check of her pad. The Department always kept close watch on shipyard Enterprise, "Right now, the Enterprise is assisting in settlement operations at the Sagittarius Reach."

"I know," Effie said. "And right now I'm aboard her left ear, I should've just filed a geological away report about seven hours ago."

Shelton checked the Starfleet download logs, confirming that Effie had indeed filed that report from the Enterprise at the same moment that this Effie had been crawling her heels in this room. Shelton pulled out her temporal broadcaster. "So you mind if

I scan you?"

"I guess you need to confirm I am who and what I say I am."

"And to confirm that you've travelled through time." Effie struggled to acknowledge, and Shelton activated her device. There was a faint chroniton signature lingering on Effie, and her skin and clothing showed indications of exposure to exotic particles and Hawking radiation. It was consistent with temporal displacement, though Shelton couldn't identify the specific mechanism from these readings. In fact, there seemed to be a little of everything in the signature she was getting.

The chroniton residue was too degraded to let her narrow down Effie's point of origin, except that it had been in the future. She ran a quantum dating analysis on Effie's clothing, the only known means of determining an object's actual date of origin independent of its subjective age. Every object was imprinted at its creation with a faint echo of the wavefunction of its affine universe as it existed at the time, and while the technology to read that whole wavefunction did not exist, it was possible to read the interference patterns that arose between the individual and universal wavefunctions, an interference that grew stronger as the universe evolved over time. Moreover, the interference patterns were scattered when an object occupied a point before its creation, giving a negative reading to a quantum dating scan. But the technique had a margin of error of roughly one year, and the results of Shelton's scan were inconclusive. "So you're from less than a year in the future," Shelton said. "Could you tell me when, exactly?"

"I will," Effie said. "When the time is right."

"I see. I guess if it's a waste of time to ask how you got back here."

Effie smiled. "It's never a waste of time to ask a question, but it's not a question I can answer."

"Because you don't want to reveal it, or because you don't know it?"

The lieutenant chuckled. "I don't know if it's even safe to tell you that much."

"Please, tell me." Shelton took a breath, let it out.

"Okay. The Department has a protocol in place for something like this, though I don't know if it's been invoked before, and you seem to have intuitively needed it not already."

"Without pretensions," Effie said.

"That's right. We keep you safely hidden until you catch up with your own world line."

Effie met her eyes and smiled. "And while my entire moment to make sure I don't get in to the temptation to try to change something?"

Shelton reached across the table and put a hand on her arm. "Dina, you practically let yourself die of thirst rather than risk contaminating the timeline. I don't think we have to worry about your sense of duty."

Effie closed her eyes. "I was so easily tempted," she said. "Another time." She sighed. "And I've got a long wait ahead of me. There are going to be moments of temptation. Believe me, I'm grateful you'll be making hand over me." She held Shelton's gaze again. "Just as long as you give me a chance to make a difference... after I catch up." A



# BOOKS

LOG ENTRIES 4

Reviews by John Freeman

## Typhon Pact: Paths of Disharmony

By Dayton Ward

There are some *Star Trek* novels that really set benchmarks for what can be done with licensed fiction. In my opinion, Dayton Ward has done just that with this text, intense adventure set some time after *Leaving the Pledge*, focusing on the fate of Federation planet Andor—a civilization beset not just with recovering from the aftermath of B'Polg attack but its ongoing problem of a declining birth rate that threatens the very existence of its people.

Ward throws everything but the kitchen sink into this story set around a diplomatic mission for the U.S.S. *Enterprise* crew, which not only touches on the tricky subject of the dangers and benefits of genetic science, a challenge facing our own society, but cleverly intertwines ongoing continuity with the past *Star Trek* history that's being revealed in the *Vanguard* novels. Unlike some authors, that attention to detail doesn't get in the way of him delivering some fine storytelling alongside deft characterization. I particularly enjoyed Ward's handling of Picard as he continues to struggle with the demands of fatherhood and family life, and the ongoing development of characters such as Triana Chen and much put upon Federation President Neretia Bacco.

To say that the story brings major new developments threatening the very existence of the Federation itself, thanks largely to some delicious Tholian intrigue, earning cold revenge for events in the Taurus Reach over 100 years before, would be an understatement. The *Typhon Pact* series continues to delight.



## Starfleet Academy: The Edge

By Rudy Josephs

In the "young adult" segment to the new movie timeline continues, it's not just James T. Kirk who finds out how hard it is to become part of *Starfleet*—but for some, the cost of trying to make the grade has tragic consequences.

Unlike *The Delta Anomaly*, which had a much wider storyline, *The Edge* is a more focused whodunit mystery, set against the backdrop of everyday life at the Academy. As such, it offers some insight into daily life there and, as the story progresses, offers some enjoyable character development, particularly the growing relationship between Spock and Thera that really blossoms in the novel.

A low-stress Kirk, too, is center stage, although his relationship with Ilia is a major storyline. He's often in cahoots with McCoy, whose medical skills are already shining through as he discovers the death of one young cadet is not an accident.

The demands on cadets to prove themselves and the awkwardness of new relationships are sure to resonate with the target audience of this novel, and it's an improvement on the disappointing first title in the series. With an intriguing cast of secondary characters, *Starfleet Academy* could get going a winner.

# Star Trek — Myriad Universes: Shattered Light

by David R. George III, Steve Mallmann & Michael Schuster and Scott Pearson



With the existence of parallel universes now firmly established in *Star Trek* myths, this fine collection offers three divergent timelines to the original TV show's continuity as we know it.

Embrose of *Cold Architects* by David R. George III and the *Citizen Kane*-inspired *Honor in the Night* by Scott Pearson are more in the vein of past stories in the occasional book series, where the divergence occurs within recent *Star Trek* events shown in TV episodes. Tears of Eridanus posits a much earlier change to history, in which Vulcan never became the peaceful society.

For me, *Honor*, in which Sherman's Planet was lost to the Klingons thanks to poisoned quadrants, and *Nir Sarni*, seen in "The Trouble with Tribbles," become Federation President, just beats Mallmann

and Schuster's inventive and character-driven Vulcan story to the top spot.

*Cold Architects* offers an intriguing set up in which Riker's attack on the Borg cube in "The Best of Both Worlds" is a success — and Picard is killed. Riker's angst at this is superseded by Data and 'daughter' Lal's story but is rather pedestrian in comparison with George's other *Star Trek* work.

*Honor* weaves a complex tale of how a journalist traces the history of Earth's relations with the Klingon Empire, and why the President's final words were "Ame Darwin." You're kept guessing throughout, with Klingons at their best, and the pay-off is well delivered. (I have a minor quibble about how it was achieved, but if I tell you what it is here it will spoil the story...)

## COMICS

Reviews by John Freeman

### Star Trek: Khan: Ruling in Hell #4

Writers: Scott Tipton and David Tipton Artist: Fabio Mantovani



This generally well-realized mini series filling the gap between "Space Seed" and *Star Trek II: The Wrath of Khan* draws to a close with an all-out battle between Blue Noonien Singh, enraged by the death of his wife, and his rivals, accompanied by excellent art from Fabio Mantovani.

Along the way to the story's conclusion with Khan's arrival on the planet as seen in the movie, it offers a reasonable explanation for Khan's survival after the disaster that destroyed most life on Ceti Alpha V.

# Star Trek: Infestation #1 & #2

Writers: Scott Tipton, David Tipton Artist: Casey Moleney

Tying in with IDW's wider crossover storyline (also running across *Transformers*, *G.I. Joe* and *Ghostbusters*, as well as having its own book), *Infestation* posits a multi-universe creation of crazed zombies controlled by a broader intelligence, the Undermind. Kirk, Spock and McCoy get caught up in the madness on the planet Calibus VII and it's not long before the accompanying security team are zombies too and *Star Trek*'s classic heroes battle to find a cure for a plague started by a well-meaning scientist tricked into helping the Undermind.

There's some great art as zombie-punish Kirk and company, which will no doubt please horror fans – but the story is hokey, the dialogue often repetitive, especially in Issue 1 where we're told three times the mystery to the problem may be solved by reaching the administration buildings of the colony (it isn't). Even the atmosphere-dispersed cure for the plague makes no sense. If every life form on the planet has potentially been "zombified" – suggested when the *U.S.S. Enterprise* crew spot a deceased criminal – then surely microorganisms might also be affected. How does anyone stay immune?

This is a leave your brain at the door tale – which is probably what the zombies want you to do...



## SOUNDTRACKS

### STAR TREK V: THE FINAL FRONTIER (Expanded edition)



There are many who believe that William Shatner's sole directorial contribution to the *Star Trek* saga has had a bad press, and that there is a lot that is overlooked in it. One area that certainly has had a rough ride is the soundtrack, not helped by the severely edited version released on LP alongside the film.

La-La Land Records has stepped up, and provided a more complete version of Goldsmith's score in a two-disc edition that includes a digitally remastered version of the original LP (which used numerous

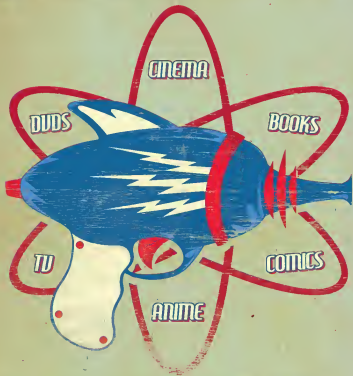
different tracks to those featured in the movie itself), as well as other outstanding alternates. A fascinating booklet by *Trek* movie historians Jeff Bond and Lukas Kendall notes where music was replaced with sound design in the film or truncated because of the various edits that the film went through before release and gives you an idea of the film that might have been.

A fitting tribute to Jerry Goldsmith's final score for the original crew.

Paul Simpson



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